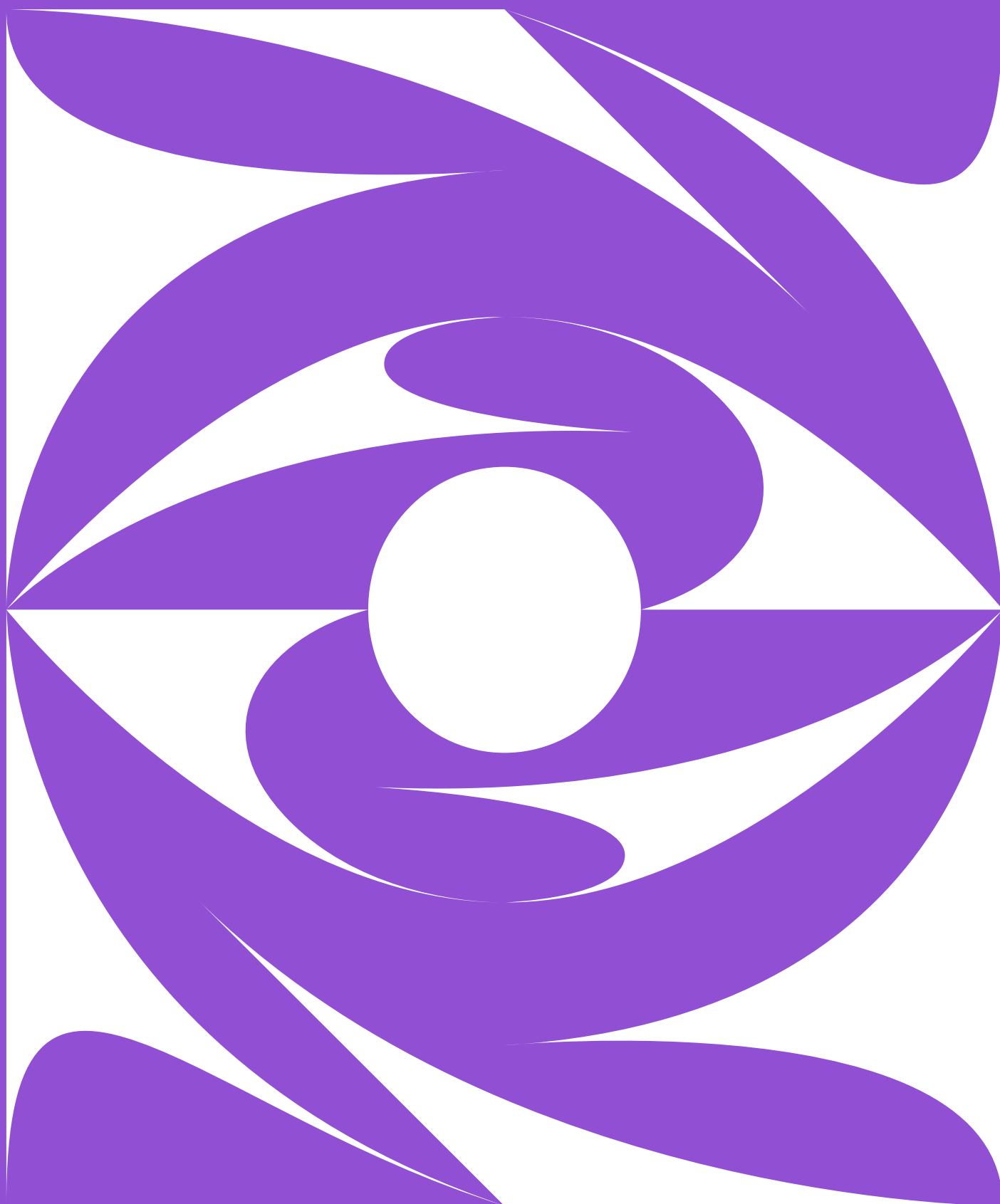


Festival Images Vevey
Biennale des arts visuels

05 – 27.
09.2020



Unexpected.
Le hasard
des choses

Presskit
Programme 2020

Regular updates in the press area on [images.ch](https://www.images.ch).

The 2020 Festival Images Vevey is under the patronage of Federal Councillor Alain Berset,
Head of the Federal Department of Home Affairs (FDHA).

Festival Images 2020 has set itself the objective of gathering together the works
of artists that focus on the unexpected and the unpredictable role of fate.
In September, in Vevey:

There will be...

Rambo
Richard Prince
Franz Kafka
Blueman
Dracula

There will be...

Electroencephalograms
Atomic bombs
Rorschach tests
Suitcases and hot-air balloons
Musicians from Nashville

There will be...

Algorithms
Kitsch
Mise-en-abyme
Some daily grind
Pineapples

There will be...

Ping-pong
Instagram
Multi-coloured fish
Google Translate
Vinyl records

There will be...

An American dream
Hawaiian shirts
Views of the Grammont
Climate emergency
Exotic plants

There will be...

The cycle of life
Luck
Unexpectedness
Chance
Things

There will be...

Pancakes on the Moon
Birthday cakes
Connected hives
Fires at the fire station
Camera traps

There will be...

Cargos and waves
Fake news
Selfies of birds
Survivalists
Babies

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From 5 to 27 September 2020: Images Vevey will dazzle you!

In an uncertain and complex international environment, Images Vevey has maintained the preparations for its visual arts biennale: Festival Images Vevey will well and truly take place from 5 to 27 September 2020.

The format of this 2020 event will take the unusual circumstances during the preparatory phase into account and will depend on how the current health situation evolves. The stakes are high, as producing this year's festival involves unprecedented logistical and financial challenges. Health and safety guidelines will be constantly updated in line with official directives and followed during all preparation work and throughout the Festival. A safety concept under the banner "*Touch with your eyes*" has been created by the team to encourage visitors to respect health and safety guidelines throughout their visit.

Just as it does every other year in September, Festival Images will offer its unique concept of outdoor photography exhibitions in the streets and the parks of Vevey and other unusual venues, with collaboration from the entities that ensure Vevey's status as a city of images all year round: museums, schools, galleries and Vevey-based artist collectives. Some fifty projects will be featured, including works produced thanks to the Grand Prix Images Vevey 2019/2020, whose international jury was chaired by the artist Dayanita Singh.



© Hans Gissinger

Thought up some ten months ago, the theme of this 2020 festival, "*Unexpected. Le hasard des choses.*" now strangely echoes the global health situation. Based on the phenomenon of chance, Festival Images Vevey has set itself the objective of gathering together the works of artists that focus on the unexpected and the unpredictable role of fate. In light-hearted or more serious ways, these endeavours reveal to the visitor how much social issues and moments in life involve a share of unpredictability, chance and luck and how this random dimension inspires artistic creation.

By presenting established artists alongside up-and-coming talent, the Festival Images programme satisfies the curiosity of specialists and the general public alike. The featured artistic projects invite the visitors to experience images in a different way through monumental installations and scenography that is often unusual... Whether it is in a former prison, a church, a forge or a theatre, Festival Images has the particularity of custom designing its exhibitions in order to strike the perfect balance between the works and the place in which they are exhibited.

Unexpected. Le hasard des choses

“Photography is a brief complicity between foresight and chance.”
– John Stuart Mill

In the twists and turns that lend life its special flavour, chance brings together incompatible elements and provokes irrational and unexpected actions. Aptly entitled *Der Lauf der Dinge* (“The Course of Things”), the famous performance imagined by Peter Fischli and David Weiss evokes the delicate chain reaction that underlies our existence, between desire for control and succession of incidents.

By definition, chance is an “imaginary force that generates events which are not produced by a known cause”. It acts unexpectedly and circumvents the stratagems put in place to avoid its hold. Unperturbed and ubiquitous, it impacts upon our lives, turning them in unpredictable directions full of surprises.

The unpredictability of a global virus has hit 2020 hard. The year has taken an inconceivable turn, upsetting our habits, desires, whims and needs. These events have destabilised and challenged our routines. Indirectly, they have triggered unsuspected creative impulses in response, like antidotes to these blows of fate.

Several projects for this year’s Festival Images echo the unusual atmosphere of the lockdown: the strangely depopulated urban spaces of Brodbeck and de Barbuat and the melancholy stroll of Taiyo Onorato and Nico Krebs in a utopian and deserted city in Sicily; the determination of Hayahisa Tomiyasu who, for years, from the window of his studio, has been observing the ingenuity of his neighbours so skilful in diverting the primary function of a ping-pong table in front of the building; the Kafkaesque despondency of a man whom Teresa Hubbard and Alexander Birchler lock up in his room; the luxurious underground house of Juno Calypso, a survivalist trip where everything is planned to lead a comfortable life free from the risks of the Cold War. And then there is Beni Bischof who, grounded by the Coronavirus, kills time by creating a gleeful series of GIFs for his Instagram account and Colombian Stephanie Montes, who came to Switzerland for an artistic residency and suddenly had to change her project to adapt to the constraints of the health crisis. She made the most of it by confronting archive photos and solitary walks in the mountains.

At times joyful or sad, chance influences our daily life and discreetly draws the outlines of our paths without our knowledge. It turns to luck when, on 13 November 2015, in Paris, near the Bataclan, a tree saves Maurice Schobinger’s life.

Protective and generous as well as fearsome, nature shines with its ambivalence. The combination of the four elements creates as

many dangers as opportunities. **Batia Suter** elevates fire in a flamboyant *trompe-l'oeil* on the fire station, always ready to tame the unpredictable; **Vincent Jendly** sails the oceans' dark waters to tame this element in which he almost drowned; **Aladin Borioli** pays tribute to Mother Earth by retracing the age-old history of the hive and **Abraham Poincheval** defies the air by wandering on the clouds in the Gabonese sky. Unknowingly, migrating birds draw their own portrait, thanks to the photographic trap that **Stephen Gill** has mischievously set on a pole for four consecutive seasons, in a vast field behind his house

Some say that creativity is transcending the mundane to find the marvellous. Hence, **Hans Gissinger** sets off mischievous fireworks by blowing up birthday cakes. **Robert Pufleb** and **Nadine Schlieper** invite us to dream of the Moon based on simple pancakes, while **Jean-Marie Donat** endeavours to transform old postcards of landscapes into psychoanalysis tools.

The presence of the vampire *Nosferatu* and the war veteran *Rambo* in **Image Vevey's** programme evokes the famous quote from the Comte de Lautréamont: "Beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella." While **Andrea Mastrovito** redraws one by one every minute of F. W. Murnau's cult film to update its meaning, **Alain Bublex** does the same with the famous American action film, removing all human presence to reveal a contemplative, majestic and silent landscape.

The unexpected is always just around the corner. Ebullient, fostering unscheduled encounters, it is a realm of all possibilities. **André Kuenzy** wanders and provokes spontaneous encounters with all those who cross the path of the *Blue Man*, in all corners of the globe. **Matt Stuart** hunts down coincidences in the streets of London to transform a construction site dumpster into an elegant peacock, while **Jeff Mermelstein** stumbles across a book-loving pedestrian in New York and other unusual subjects. It is at a crossroads in the same city that **Peter Funch** spots the repetitiveness of our routines on the way to the office, while **Mehdi Benkler** and **Emilien Colin**, in the Vevey region, reveal the songs that passers-by listen to as they stroll by.

In 2020, it is impossible to think about images without ticking the Instagram box. Much more than a social network for amateurs, the platform is also a virtual creation laboratory for many experienced photographers. Quirky, the account of anonymous artist **Fontanesi** skilfully diverts the Layout app to create collages that challenge our perception; **Alina Frieske** collects images online to generate portraits and still lifes through composite assemblages; **Sébastien Girard** methodically appropriates the Instagram account of famous artist Richard Prince, which the latter has deleted. **Penelope Umbrico** reveals the limits of digital photography by artificially processing images found online of the Grammont, an emblematic mountain on the opposite bank of the Vevey river. She thus shows how smartphones are both an aid and an obstacle to contemplation.

Mobile phones have become the world's best-selling cameras. They have quickly replaced the thousands of much more sophisticated film cameras that preceded them. Always ready at our fingertips, its unlimited storage capacity enables us to shoot in bursts without worrying about framing. But can we handle it? By drawing up a historical and practical inventory of the most unexpected ways of holding a camera, **Alberto Vieceli** reveals the poetics of the photographic act.

In this age of digital technology and questions relating to meta-data collection, algorithms manipulate chance and have an enormous influence on digital interactions. Thus, the processors used by **Refik Anadol** give an aesthetic and digital form to data relating to the formation of memories in our brains, while **Mario Klingemann's** strange interactive mirror uses festival-goers as unpredictable contributors whose appearances he merges. **Duy Hoàng**

diverts the *Google Translate* app to randomly embed digital texts in a landscape or a reflection, while **Jack Latham** generates different varieties of flowers from algorithms, highlighting the learning abilities of artificial intelligence. Conversely, **Kensuke Koike** and **Thomas Sauvin** use a meticulous process of hand-cutting to produce a series of portraits that are as surreal as they are intriguing, and **Lei Lei** gives a second lease of life to documents found in flea markets through montages that evoke chronophotography, a genre that has almost disappeared nowadays.

When it comes to chance and the unexpected, **Christian Boltanski** stages in monumental format the arbitrariness of the "wheel of fortune" of births and destiny. No one chooses their country, their family or their hour. **Lebohang Kganye** presents in a series of dioramas her own family mythology, playing with memories passed down through generations. Her curiosity piqued by her grandfather, a doctor in Egypt in the 1920s and **Céline Burnand** delves into her archives and addresses the transmission of memory.

Current topics such as ecology, fake news, women's struggle for equal rights and racism are social issues that have suddenly taken on phenomenal proportions. **Kristine Potter** traces in popular culture the violence that accompanied the colonisation of the southern United States, particularly against women, while **Gloria Oyarzabal** addresses the relevance of the Western feminist model applied to the African continent. Feeling as a mother the social tension between motherhood and artistic creation, **Annie Hsiao-Ching Wang** creates a *mise en abyme* of this feeling by portraying herself and her son. In terms of information (or disinformation), **Julian Charrière** and **Julius von Bismarck** trap the media in their ability to distinguish the true from the false in the heart of an American national park, while **Gaia Baur** disgraces President Donald Trump's political measures by staging them in pictures that reveal their incongruity.

In the Maldives, **Edoardo Delille** and **Giulia Piermartiri** anticipate the dramatic consequences of climate change that will force indigenous people into ecological exile. In the heart of the Amazon jungle, **Yann Gross** and **Arguiñe Escandón** seek plants with photosensitive properties that could replace the chemical composition of the developer. In the US, **Stephen Shore** travels the roads, crossing urban and natural landscapes until he finds a huge billboard devoid of any slogan, representing a landscape that – not without irony – hides the true natural panorama. Shots are also superimposed in the work of **Benoît Jeannet**, who draws up an inventory of the myths surrounding the Hawaiian archipelago, where against all odds, the atomic bomb stands next to famous flowery shirts.

Finally, as unexpected as it may seem, **Dayanita Singh** succeeds in fitting an entire museum into two small suitcases, which she brings to Vevey for a truly unusual Festival Images.

Stefano Stoll
Festival Images Vevey
Director

IMAGES VEVEY FESTIVAL PRESENTS ARTISTS
COMING FROM 17 DIFFERENT COUNTRIES:

South Africa
Germany
China
Colombia
Denmark
Spain
United States
France
India
Ireland
Italia
Japan
United Kingdoms
Switzerland
Taiwan
Turkey
Vietnam

Refik Anadol	TR
Gaia Baur	CH
Beni Bischof	CH
Christian Boltanski	FR
Aladin Borioli	CH
Alain Bublex	FR
Brodbeck	DE
& de Barbuat	FR
Juno Calypso	UK
CEPV	CH
Julian Charrière	CH/FR
& Julius von Bismarck	DE
Edoardo Delille	IT
& Giulia Piermartiri	IT
Jean-Marie Donat	FR
Peter Fischli	CH
& David Weiss	CH
Alina Frieske	DE
Peter Funch	DK
Stephen Gill	UK
Sébastien Girard	FR
Hans Gissingner	CH/US
Yann Gross	CH
& Arguiñe Escandón	ES
Duy Hoàng	VN
Teresa Hubbard	IR
/ Alexander Birchler	CH
Benoît Jeannet	CH
Vincent Jendly	CH
Lebohang Kganye	ZA
Kensuke Koike	JP
& Thomas Sauvin	FR

Mario Klingemann	DE
Kublaiklan × Fontanesi	IT
André Kuenzy	CH
Jack Latham	UK
Lei Lei	CN
Andrea Mastrovito	IT
Jeff Mermelstein	US
Stephanie Montes	CO
Taiyo Onorato	CH
& Nico Krebs	CH
Gloria Oyarzabal	ES
Abraham Poincheval	FR
Kristine Potter	US
Robert Pufleb	DE
& Nadine Schlieper	DE
Maurice Schobinger	CH
Stephen Shore	US
Dayanita Singh	IN
Matt Stuart	UK
Batia Suter	CH
Hayahisa Tomiyasu	JP
Penelope Umbrico	US
Alberto Vieceli	CH
Annie Hsiao-Ching Wang	TW

INDEX

INT	Indoor exhibitions
EXT	Outdoor installations
EP	Parallel exhibitions
GP	Grand Prix Images Vevey



INT

REFIKANADOL

TK 1985

MELTING MEMORIES

Melting Memories is a multimedia installation that opens up new perspectives of representation where contemporary art and cutting-edge technologies converge. Refik Anadol worked in close collaboration with Neuroscape, the neuroscience lab at the University of California in San Francisco, to find a way to express memories visually. Algorithms based on information retrieved from electroencephalograms enabled the artist to translate technical data from this neurological examination into multidimensional moving representations. Refik Anadol is fascinated by the cross-sectional study of memory, so he invented the technology to enable the public to experience an aesthetic interpretation of the electrical activity generated by the human brain.

Exhibition layout and design by Images Vevey and the artist.

Length: 12 min

Design and production: Refik Anadol Studio

Refik Anadol, Nicholas Boss, Efsun Erkilic, Kian Khiaban, Pelin Kivrak, Steffan Klaue, Ho Man Leung, Kyle McLean, Raman K. Mustafa, Toby Heinemann

Sound: Kerim Karaoglu

Software development: Kyle McLean / Steffan Klaue

Scientific appraisal: UCSF / Members of the Neuroscape laboratory, Adam Gazzaley, M.D., PH.D.



EXT

BENI BISCHOF

CH 1976

INTENSITY INTENSIFIES

Beni Bischof's *Intensity intensifies* series of GIFs was specifically made for Instagram. During the general confinement imposed in spring 2020, this Swiss artist felt a compulsive urge to use this format to create hundreds of animated images. The artist posted them as Instagram stories, hence they automatically disappear after 24 hours. Following a Dadaist approach mixed with a neo-punk spirit, Beni Bischof's irreverent compositions are both a comment on consumer society and a reminder of the standardisation of images that saturate social media. A large selection of his digital series is screened opposite Vevey's Astor cinema, built in the 1950s. It is as funny as it is absurd, and fascinatingly insolent.

Exhibition layout and design by Images Vevey and the artist.

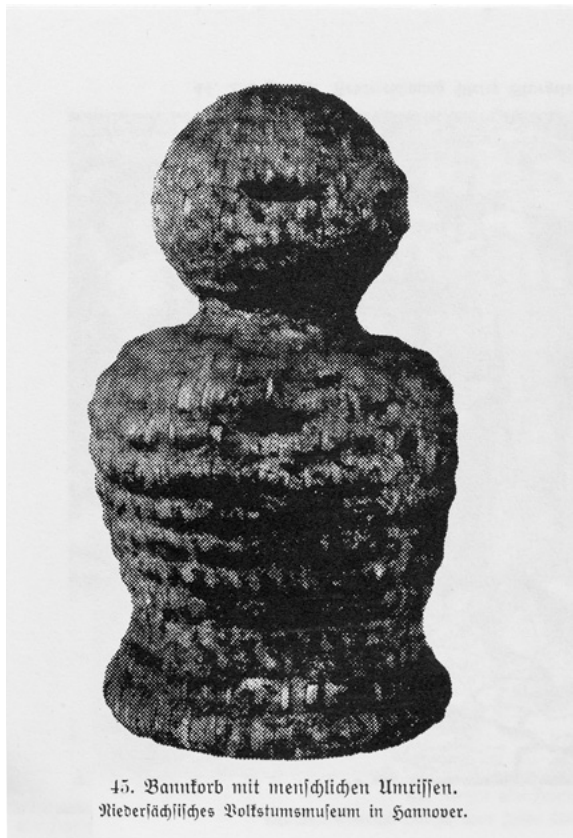
The artist and Images Vevey are coediting a special edition of his *Laser Magazin* fanzine for the Festival.



CHANCE

A key figure on the international art scene, Christian Boltanski deals with existential questions by mixing reality with fiction. Breaking away from his obsession with disappearance and death, his monumental interactive and immersive installation entitled *Chance* questions the universal topics of coincidence and fate. It comprises gigantic scaffolding with a long moving scroll printed with dozens of pictures of newborn babies' faces taken from birth announcements in a Polish daily newspaper. Nothing sets these babies apart, yet each of them will experience a unique existence, influenced by genetic and environmental factors. Visitors are invited to alter destiny by using a display device to compose random portraits blending different parts of different people's faces, from newborns to senior citizens. At the end of the installation, two giant online counters record actual real-time births and deaths worldwide, converting the life cycle into figures. *Chance* was inaugurated in 2011 in the French pavilion of the 54th Venice Biennale and has been reinterpreted specifically for this edition of Festival Images Vevey.

Exhibition layout and design by Eva Albarran & Co agency and Images Vevey.



45. Bannkorb mit menschlichen Anzügen.
Niederländisches Volksstimmuseum in Hannover.

RUCHES

Aladin Borioli's interest in beehives was passed down to him by his grandfather, a beekeeper. After training in visual arts at ECAL/Ecole cantonale d'art in Lausanne, and in anthropology at the Freie Universität Berlin, since 2014 Aladin Borioli has been building up a vast corpus of photographs, videos, sounds and ethnographic material. His long-term project subtly blends artistic and scientific approaches, such as photography, architecture, anthropology, and ethology. He is publishing a book to coincide with Festival Images Vevey, compiling hundreds of archives to present a new history of beehives. This fascinating visual glossary traces the diverse contraptions humans invented for bees between 2400 BCE and 1852, the date when the "modern" beehive was patented. The artist chose this symbolic period to portray the creativity beehives incited before entering a more dormant state. *Ruches* portrays the millennia-old relationship between humans and bees, reminding us of the vital role these insects play in our shared ecosystem.

RUCHES was awarded the Nestlé Grant from the Grand Prix Images Vevey 2019/2020.

This exhibition is the fruit of collaboration between Images Vevey and La Becque, an artists' residence in La Tour-de-Peilz (Vaud) that encourages artistic projects exploring the relationship between technology, environment and nature.

In the context of this exhibition, Images Vevey and RVB Books will jointly publish the book *Ruches/Hives*.

Exhibition layout and design by Images Vevey and the artist.



MOUNTAIN VIEW CAFÉ

In part one of the *Rambo* film franchise (1982), Alain Bublex identified two major elements in the mise en scène, both symbols of America: the omnipresent hero in the foreground and natural and urban landscapes scrolling in the background. Bearing this in mind, the visual artist decided to redraw all the scenes in the famous *First Blood* film, one by one. However, in order to accentuate the natural setting and the camera movements, he chose to omit the action scenes and characters from his drawings. This process provided the basic ingredients for a cartoon film with aesthetics reminiscent of the history of American painting. In *Vevey*, the immersive installation is presented in a purpose-built wooden hut with Lake Geneva as the backdrop, as if it were part of the scene, and with printed images from his film and screens showing extracts from his scaled-down version of *First Blood* blending together around a bar. The only action required is contemplation.

Produced by Images Vevey.

Exhibition layout and design by Images Vevey and the artist.

Film length: 20 min



EXT BRODBECK
& DE BARBUAT

DE 1986
FR 1981

MEMORIES OF A SILENT WORLD

The *Memories of a Silent World* series is inspired by *Boulevard du Temple*, a photograph taken in 1838 by Louis Daguerre, inventor of the daguerreotype process of photography. While contemporary photographs are taken in a fraction of a second, this duo returns to the long exposure time which proved a familiar constraint in the early days of photography. This means that all moving elements are too fleeting to be captured and hence disappear in the process. Simon Brodbeck and Lucie de Barbuat photograph emblematic views of Paris, New York, Rome and Beijing, with practically nobody in sight. They remove the usual frenzy from the famous places and roads of these great metropolises and add just one human figure digitally to disturb the void. This presents a strange timeless world that exudes a sense of peace and solitude. Although this series was compiled in 2010, the events of spring 2020 now make it somewhat prophetic.

Exhibition layout and design by Images Vevey and the artists.



WHAT TO DO WITH A MILLION YEARS

In the 1970s, Girard B. Henderson, director of a major brand of cosmetics, had a house built in a residential area of Las Vegas. This was not your average house though, as it was built entirely underground, to provide shelter from the perils of the Cold War. The 1500-square-metre luxury basement residence included an artificial lawn with a swimming pool and miniature golf course. The British artist Juno Calypso was able to stay amid all the gold, frescoes and columns in this atomic bomb-proof setting to stage her fictional alter-ego, Joyce. *Her What To Do With A Million Years* series of self-portraits blends sensuality, kitsch, glamour, reality and fiction, while alluding to several survivalist utopias and to our fantasies of immortality. In Vevey, her work is exhibited in an unusual underground space.

Exhibition layout and design by Images Vevey and the artist.



EP JULIAN CHARRIÈRE CH/FR 1987
& JULIUS VON BISMARCK CH 1983

I'M AFRAID, I MUST ASK YOU TO LEAVE

After working together during the 13th Venice International Architecture Exhibition in 2012, Julian Charrière and Julius von Bismarck teamed up to produce an ambitious multimedia project on the issue of manipulating information. The duo stirred up public opinion when they filmed majestic stone arches in a US nature reserve literally exploding. They documented this destruction in a series of large-format prints entitled *We Must Ask You To Leave*. Their video project showing this spectacular destruction of natural heritage went viral, and is looped in their multi-screen installation *In the Real World, It Doesn't Happen That Perfectly*, which includes comments from outraged internet users on YouTube and LiveLeak. These same screens also display official media debating the authenticity of these images, leaving the audience divided between their emotional reactions and their rational deductions. Was it a real act of vandalism or fake news?

Exhibition layout and design by Images Vevey and the artists.



EXT EDOARDO DELILLE
& GIULIA PIERMARTIRI

IT 1974
IT 1990

DIVING MALDIVES

According to data from the United Nations, the Maldives is likely to be one of the first countries to disappear as a result of climate change. This situation is leading the authorities to consider solutions to expatriate the population to host countries. With the current rate of global warming, 80% of this archipelago's 1200 islands could become submerged by the year 2050. The *Diving Maldives* series illustrates this unfathomable fact in an utterly unexpected and suggestive way. The artists collated underwater photographs taken by tourists when diving, then, with the help of a projector, they cast these images onto the walls of the homes of the indigenous population. These very same people pose knowing that they will be inevitably forced into ecological exile.

Exhibition layout and design by Images Vevey and the artists.



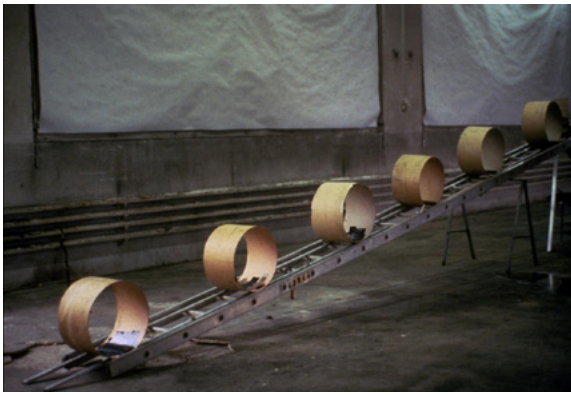
EXT JEAN-MARIE DONAT

FR 1962

RORSCHACH

For over 35 years, Jean-Marie Donat built up a vast collection of photographs he stumbled across on flea markets. He then collated these vernacular photographs by topic in some stunning publications. The series presented at Festival Images Vevey comprises a collection of mountainous landscapes reflected in bodies of water. This French artist came up with the idea of turning these photographs upside down. All of a sudden, the symmetry created by the mirror image in the water produces abstract pictures that recall Rorschach's inkblot tests. This Swiss psychiatrist is renowned for the eponymous symmetrical kleecksographs he created in the 1920s. The Rorschach test is still used in clinics today, whereby patients are encouraged to decipher the abstract shapes which thus reveals certain personality traits. Jean-Marie Donat invites festivalgoers to make their own observations of the rotated images outdoors, with the alpine landscape of Lake Geneva as a backdrop.

Exhibition layout and design by Images Vevey and the artist.



INT PETER FISCHLI
& DAVID WEISS

CH 1952
CH 1946
-2012

DER LAUF DER DINGE

Der Lauf der Dinge is an experimental short film made by the famous Fischli/Weiss duo of Swiss artists in 1987. It is an all-in-one video, performance, sculpture, and show. Filmed in an abandoned industrial warehouse, it features scrap objects in a crazy and seemingly never-ending race. This ingenious cascade of cause and effect is full of breathtaking suspense and is a truly amazing feat. This is "how things go": They fall, roll over, catch fire, break, and explode simply by touching one another. Unequivocally praised for the beauty of its experimental magic, and the precision involved, this masterpiece of video performance sparks multiple interpretations: a criticism of consumer society, a reflection on our relationship with technology, a metaphor for the origins of the world, and a contemplation on the hazards of our frail existence.

Exhibition layout and design by Images Vevey.

Film length: 30 min



INT ALINA FRIESKE

DE 1994

ABGLANZ

Alina Frieske's *Abglanz* series, produced as part of her Bachelor thesis at ECAL/École cantonale d'art de Lausanne, is named after a poetic word in German whose original meaning is lost in translation. This expression alludes to a 'pale reflection' or a 'distant echo'. Alina Frieske started by collecting images gleaned from social media. She then selected fragments of her wide assortment of anonymous snapshots and selfies and rearranged them into digital photomontages. These compositions form a series of portraits and still-life artwork inspired by the history of painting. By diverting the original intention of the collected pictures, Alina Frieske raises public awareness of the question of accessibility and appropriation of personal and private information widely available on internet. The artist's warning is astonishingly beautiful. She adopts canonical codes of well-known genres, then updates them via unconventional means.

Exhibition design and layout by Images Vevey and the artist.

Produced with the support of ECAL/École cantonale d'art de Lausanne.



2012.06.27 | 09:16:42



2012.07.10 | 09:21:20



EXT PETER FUNCH

DK 1974

42ND AND VANDERBILT

The method used for taking these pictures is clear and simple: same time, same place, but a different day. Peter Funch stood on the corner of New York's 42nd Street and Vanderbilt between 8:30 and 9:30 a.m. every single day for nine years, pointing his long-lens camera at anonymous passers-by. Having trained in photojournalism, Peter Funch's photographic approach stems from both social observation and cinematographic language. By tracking the habits of the various people he spotted several times at that same time of day at that very same crossroads, the photographer illustrates the repetitive nature of a timetabled, routine existence. Each photograph bears the date and time when it was taken. The series juxtaposes portraits of the same person on different days, with the subject constantly oblivious to the camera. In Vevey, it is presented in a public space near a crossroads that comes alive every morning and evening with commuters who 'eat, work, sleep, repeat'.

Exhibition layout and design by Images Vevey and the artist.

EXT STEPHEN GILL

UK 1971

THE PILLAR

Blending documentary, poetry, and ingenious invention, Stephen Gill's images defy the confines of wildlife photography. The device created for his *The Pillar* series is as minimalistic as it is clever: The random movement of birds triggers a stationary camera installed in the midst of the Swedish countryside to photograph a wooden pillar on which these birds can perch for a while. The absence of the photographer, the automated process, and the short distance between the camera and the perch provide a very unusual and unpredictable way of capturing birds on film in their natural environment. This British artist thus offers spontaneous snapshots where the birds themselves become the authors of spectacular self-portraits. Images Vevey is presenting this installation in a field to recall the original context in which these pictures were taken.

Exhibition layout and design by Images Vevey and the artist.

Produced with the support of the city of La-Tour-de-Peilz.



RICHARD PRINCE 1234 / INSTAGRAM RECORDINGS

The American artist Richard Prince has become a predominant figure in contemporary art, building his career by appropriating pre-existing visual material. In 2015, he opened an Instagram account under the username *richardprince1234*, on which he posted new images every day but erased them a few hours later. So as not to miss any of this ephemeral content, the French artist Sébastien Girard used an app that enabled him to automatically save the stream of images on his computer. Two years later, Richard Prince's Instagram account suddenly disappeared. However, thanks to his app, Sébastien Girard preserved a unique collection of several thousand images now published in 12 chronological volumes entitled *Richard Prince 1234 / Instagram recordings*. They are presented in a vinyl record sleeve bearing one of the 2664 collected images. Some 700 variant editions are displayed on the shelves of VHS, a record shop in Vevey.

Exhibition layout and design by Images Vevey and the artist.

In collaboration with VHS, a record shop also selling vintage hi-fi and analogue equipment.



TARTAS

The *Tartas* project is the fruit of collaboration between the Swiss photographer Hans Gissinger and Christian Escribà, a famous pastry chef from Barcelona. A cake is usually the highlight of any party, be it for a birthday or wedding. All eyes are on it, attracted by what it looks like, what it will taste like and what it symbolises. Hans Gissinger makes a childhood dream come true, by staging jubilant explosions of such cakes. These fleeting moments are filmed and caught on camera, resulting in a series of pictures where the confectionery resembles fireworks frozen in mid-air. This performance is both festive and funny, and serves as a reminder to take life a little more light-heartedly. During Festival Images Vevey, the *Tartas* installation is exhibited at the Alimentarium, a Museum dedicated to the multiple facets of food and nutrition around the world.

Exhibition layout and design by Images Vevey and the artist.

Developed in collaboration with the Alimentarium. This year marks the 25th anniversary of the Alimentarium's Junior Academy, which runs cookery workshops for children. This milestone will be celebrated with festive activities... and cake, no doubt.

Film length: 5 min 25 sec



EXT YANN GROSS
& ARGUIÑE ESCANDÓN

CH 1981
ES 1979

AYA

Yann Gross and Arguiñe Escandón created their *Aya* project (which means 'spirit' in Quechua) based on the work of Charles Kroehle, a 19th-century French-German pioneer in ethnographic photography. According to popular legend, he supposedly disappeared in the Peruvian Amazon. The *Aya* series uses both historical and contemporary images, and was created in the heart of the rainforest, to propose a dialogue between the representation of exoticism and the artists' sensory impressions from time spent with various indigenous communities. To infuse their photographs with the real essence of the jungle, Yann Gross and Arguiñe Escandón printed some of them on the spot, benefitting from the photosensitive properties of exotic plants. Their spring 2020 residency at La Becque enabled them to further their research in plant-based photographic development using extracts from local plants.

This exhibition is the fruit of collaboration between Images Vevey and La Becque, an artists' residence in La Tour-de-Peilz (Vaud) that encourages artistic projects exploring the relationship between technology and nature.



EXT DUY HOÀNG

VN 1989

VESTIGIAL STRUCTURE

Born in Vietnam, but now a resident of New York, Duy Hoàng's experience as an immigrant has left its mark on him. His *Vestigial Structure* series diverts the 'camera function' of the Google Translate app, which allows you to photograph a text and get an instant translation. By gently turning his smartphone camera towards the lake, mountains or trees, he reveals words hidden in our natural environment and invisible to the naked eye. In fact, the app interprets the shapes of branches or those drawn by the movement of water as Asian ideograms, and therefore sees them as words. The app's automatic translation into English generates random words that appear to be in perfect harmony with their surroundings. This series is making its debut at Festival Images Vevey and is displayed near to where it was created during the artist's residency in La Becque.

This exhibition is the fruit of collaboration between Images Vevey and La Becque, an artists' residence in La Tour-de-Peilz (Vaud) that encourages artistic projects exploring the relationship between technology and nature.

Exhibition layout and design by Images Vevey and the artist.



EXT TERESA HUBBARD /
ALEXANDER BIRCHLER

IR 1965
CH 1962

GREGOR'S ROOM III

Over the past thirty years, Teresa Hubbard and Alexander Birchler have been presenting their contemplation of society, recollection and history via photographs and video installations. Gregor's Room is a three-part project based on Franz Kafka's *The Metamorphosis* (1915). These artists transformed their Berlin studio to resemble the room in which Gregor Samsa, the hero of the famous novella, lives as a recluse when he mutates into an insect. In each part of the trilogy, the room undergoes a transformation: First it is emptied, then dismantled and finally renovated by a male character. Festival Images Vevey presents the last part of the series. *Gregor's Room III* shows a lonely man, secluded in a room where everything needs to be redone. The monumental format of this image covers the facade of Vevey's former prison. The towering perspective accentuates the impression of confinement, and strangely echoes the building's former purpose as well as the general lockdown the world experienced in the spring of 2020.

Exhibition layout and design by Images Vevey and the artists.



INT BENOÎT JEANNET

CH 1991
ES

ESCAPE FROM PARADISE

Benoît Jeannet graduated in photography at the CEPV/ Centre d'enseignement professionnel de Vevey and ECAL/Ecole cantonale d'art de Lausanne, then went on to obtain a master's degree in visual arts at HEAD/Haute école d'art et de design de Genève. His artist's studio has become a laboratory for remote observation of the Pacific Islands. His installation *Escape from Paradise* presents the results of his visual research on the popular and Western perception of the concept of exoticism. A brightly coloured Hawaiian shirt, pineapple plantations, and atomic bomb tests on Bikini Atoll are just some examples of the things that have shaped our mental image of the Hawaiian archipelago. Benoît Jeannet transforms these into sculptural objects which he then photographs. These elements of popular imagery function as sugar-coated propaganda tools, open to multiple and contradictory interpretations.

Escape from Paradise by Benoît Jeannet received the Broncolor Prize - Light from Grand Prix Images Vevey 2019/2020, presided over by Dayanita Singh.

Exhibition layout and design by Images Vevey and the artist.



INT

VINCENT JENDLY

CH 1969

LUX IN TENEBRIS

Vincent Jendly almost drowned when he was just five years old and this moment has remained engraved in his memory ever since. Years later, he is still trying to come to terms with water, the element that very nearly took his life. His *Lux in tenebris* series proposes a deep and intimate immersion in the sea. In 2015, fate led him to his first voyage aboard a Greek cargo ship and into the strange and unfamiliar world of huge maritime freight vessels. When night fell and the sky was overcast, and all the lights were off, it was hard to distinguish the ship from the dark water. When a beam of light shone through the darkness, Jendly pictured himself as a child again, opening his eyes to the dazzling light that brought him back to the land of the living. Four more trips aboard cargo ships enabled him to complete his project. The result is a series of videos and photographs that embark viewers on an unusual maritime journey.

Exhibition layout and design by Images Vevey and the artist.

With the support of *Suisse-Atlantique*, as a tribute to all sailors.



EXT

LEBOHANG KGANYE

ZA 1990

KE SALE TENG

Lebohang Kganye is part of the new generation of post-apartheid artists. Her work explores the notions of memory and identity via her own collection of photographs. Her *Ke sale teng* series comprises an animation film and five dioramas, where silhouettes of her family have been cut out as for shadow puppetry. They come to life to tell the story of the everyday reality of a generation the artist hardly knew. In general, family photo albums are a series of snapshots that have been chosen and arranged to construct a partial narrative that will always be incomplete. According to this South African artist, these images go beyond a simple testimony of past events: They are a medium for projecting our own memories and those passed on to us, and also a space for reinventing our own story.

Exhibition layout and design by Images Vevey and the artist.

Film length: 3min 22sec

Animation and sound design: Andrew Wessels
Digital assisting: Onthatile Modise





UNCANNY MIRROR

Artificial intelligence lies somewhere between reality and utopia, as it both fascinates and haunts us, firing our imagination and driving our everyday lives. This technology is the core of Mario Klingemann's *Uncanny Mirror*, which reflects the way a computer perceives us. His device comprises a screen equipped with a camera, acting as a strange mirror. Every time a spectator stands in front of it, the machine produces a new moving portrait. Its distinctive feature is the fact that it captures a face's biometric markers which it then compares with the information stored in its memory. This information is then used to generate a composite portrait based solely on data of people it has previously registered. Klingemann's augmented version of a mirror is both unpredictable and poetic, and recalls how we are all drawn to mirrors, a reflection of a society that is obsessed with appearance.

Exhibition layout and design by Images Vevey and the artist.



INT KENSUKE KOIKE
& THOMAS SAUVIN

JA 1980
FR 1983

NO MORE, NO LESS

Kensuke Koike and Thomas Sauvin combined their creative strengths to produce their *No More No Less* series. This project stems from an album of black and white headshots made by an anonymous Shanghai University photography student in the 1980s. Thomas Sauvin discovered these photographs and called on Kensuke Koike's vivid imagination to give them new life. They decided to transform these relics from the past abiding by one strict rule: Nothing was to be removed and nothing added. The Japanese artist used his scalpel and adhesive tape to slice up, dismantle and rearrange each portrait in a surprising psychedelic collage. His utmost precision enabled him to create a new image that consists entirely of itself. Kensuke Koike and Thomas Sauvin use their skill and sense of humour to reinvent images that were destined to be forgotten. Together, they transform something commonplace into something to dream about.

Exhibition layout and design by Images Vevey and the artists.



EXT

KUBLAIKLAN × FONTANESI

IT

FONTANESI

The *Fontanesi* project presents a collection of visual combinations that are as surprising as they are appealing. This anonymous Instagram profile was launched in 2012 and now boasts some 40 000 followers. The account presents over 6000 posts produced with the Layout app. Each post comprises two halves of different images that have been cleverly assembled with either a horizontal or vertical cutting line. Together, they create a new image which becomes a surrealist and poetic trompe l'oeil, blurring the boundaries of reality and fiction. This process is both amusing and fun, and culminates here in an obsession. The installation created for Festival Images Vevey was proposed by Kublaiklan, an Italian curatorial collective, and tailor-made for a playground near the Swiss Museum of Games. It is an adaptation of Kublaiklan's installation that was part of the open-air photography festival that took place in the town of Gibellina, Sicily, in partnership with Images Vevey, in the summer of 2019.

Exhibition layout and design by Images Vevey and the artist.

Produced with the support of the city of La-Tour-de-Peilz.



EXT

ANDRÉ KUENZY

CH 1965

BLUEMAN ON TOUR

L'Homme Bleu (Blueman) made his first appearance in Basel in 1999. Since then, it has been difficult for André Kuenzy, the artist hidden beneath the strange azure latex suit, to lay his second skin aside. For the past twenty years, he has travelled from his native canton of Neuchâtel to Japan, India, Mexico and Senegal, collecting acquaintances and stories along the way. This strange and silent globetrotting creature endeavours to reach out to passers-by without ever speaking to them. When confronting these anonymous people, his camera-eye always triggers (and photographs) a reaction, be it curiosity or fear. The character André Kuenzy plays is open to all fantasies, suspended out of time and norms, and draws all those who meet him into a fragile, poetic and surrealist moment of togetherness. *The Blueman on tour* immersive installation invites viewers to put themselves in *Blueman's* shoes and discover 20 years of unparalleled discoveries.

Exhibition layout and design by the artist.

Curator: Laetitia Gauchat
 Lighting: Harold Weber
 Digital media: Loïc Pipoz
 Sound: Stéphane Mercier

This project was created for *Blueman's* 20th birthday and presented in the town of Neuchâtel and in the Lieu Unique centre for contemporary culture in Nantes in 2019.





BEGGAR'S HONEY CHAPTER I: LATENT BLOOM

Targeted advertisements, suggestions on YouTube, personalised results on search engines... the algorithms used to analyse personal data are becoming more and more precise and surprisingly proactive. Algorithmic procedures are dynamic and adapt to user behaviour. In many ways, their evolutionary skills can be likened to those of living organisms. Jack Latham is fascinated by the organic nature of artificial intelligence and completed the first chapter of his *Beggar's Honey* project in spring 2020. He named it *Latent Bloom*, as it illustrates the transformation of algorithms through images of flowers purchased or picked during the lockdown. His virtual, evanescent, and imperfect floral creations update the familiar emotion these universal tokens of love and affection trigger.

His Beggar's Honey project was awarded the Heidi.news Prize – Reportage by Grand Prix Images Vevey 2019/2020, presided over by Dayanita Singh.

Exhibition layout and design by Images Vevey and the artist.

Produced by Images Vevey with the support of Heidi.news and the Stanley Thomas Stiftung.



WEEKEND

For many years now, Lei Lei has been rummaging around flea markets and second-hand bookshops for pictures in old books and vintage magazines. This artist's *Weekend* project draws from his extensive collection, as he singles out, selects and assembles fragments of this astonishing visual archive. Lei Lei gives these documents a new lease of life in video collages that evoke the beginning of chronophotography and surrealist videos. Even though he did not take any of the photographs himself, he proves that photographs can be edited in infinite ways, giving pride of place to moving images. By combining analogue and digital approaches, this artist creates a new visual language and makes up artistic memories linked to the cinema of his childhood.

Lei Lei was awarded the Prix Spécial du Jury from Grand Prix Images Vevey 2019/2020 presided over by Dayanita Singh

Exhibition layout and design by Images Vevey and the artist.



INT

ANDREA MASTROVITO

IT 1978

NYSFERATU: SYMPHONY OF A CENTURY

Nosferatu is one of the first film adaptations of Bram Stoker's novel *Dracula*. Produced in 1922 by Friedrich W. Murnau, it is considered one of the great masterpieces of German expressionist cinema. For almost three years, Andrea Mastrovito redrew each scene of this cult film, one by one, to form a contemporary fresco. He and his team produced over 35 000 drawings by hand. While in the novel the plot unfolds between London and Transylvania, Andrea Mastrovito sets it between New York and Syria, and the vampire archetype turns into that of a stranger, the outsider. *Nysferatu: Symphony of a Century* is screened in the dim attic of the Musée historique de Vevey and focuses on the condition of migrants in today's world, addressing the human condition with its social and political issues of the 21st century. Over 200 original drawings are presented, scattered among the museum's permanent collection.

Exhibition layout by Images Vevey.

Credits: Andrea Mastrovito and More Art

Film length: 1h 6min



EXT

JEFF MERMELSTEIN

US 1957

SIDEWALK

The American photographer Jeff Mermelstein is a major street photography artist. The images exhibited at Festival Images have been taken from his famous *SideWalk* series and take us back to the New York of the 1990s. Jeff Mermelstein has created a gallery of totally extraordinary portraits and events that would otherwise have gone unnoticed in a city where nothing tends to surprise anyone anymore. Nesting somewhere between photojournalism and voyeurism, his photography humourises the atmosphere of this city and portrays a snapshot of those who are at its very core. These hilarious, strange, fascinating images express the beauty exuding from the banality and anonymity of such a vast metropolis.

Exhibition layout and design by Images Vevey and the artist.



EXT

STEPHANIE MONTES

CO 1991

LA LUEUR DU DÉSASTRE

Stephanie Montes produced her *La lueur du désastre* series during the imposed lockdown in spring 2020, while she was in residency in Monthey as part of an exchange between Columbia and Switzerland. Working with these unusual restrictions, this Columbian artist creates tension by juxtaposing photos of lonely landscapes with black and white family snapshots from the first half of the 20th century. She collates her images from various online sources and photo albums, selecting them for the story they tell, with emotion as the essential criterion. During Festival Images, Stephanie Montes proposes a series of thought-provoking 'paintings', where old photos hinting at dreams, poetry and complicity are superimposed on the grandeur of alpine landscapes devoid of any human activity.

Produced by Images Vevey and the Foundation's SMArt programme for the sustainable development of mountainous regions.

Exhibition layout and design by Images Vevey and the artist, in collaboration with the industrial design department of ECAL/Ecole cantonale d'art de Lausanne which designed the exhibition mounts.

The Galerie du Théâtre du Crochetan in Monthey is presenting a complementary exhibition of part of this work (curator: Julia Hountou), 16 September - 11 December 2020.
Launch on Wednesday 16 September at 18:30.

With support from the Direction du développement et la coopération, the Service de la culture du Canton du Valais and the Loterie romande.



INT

TAIYO ONORATO
& NICO KREBS

CH 1979

CH 1979

È TEMPO ORMAI DI DIRTI ADDIO

Gibellina in Sicily is home to one of the most amazing open-air museums in the world. In 1968, the region was hit by a destructive earthquake. In the aftermath of the catastrophe, the local mayor called upon artists and architects to design Gibellina Nuova, a utopian new city about ten kilometres from the ruins of the former town. The new and barely repopulated city has become home to numerous unfinished and seemingly improbable open-air sculptures and architectural structures. Taiyo Onorato and Nico Krebs created an audio-visual performance using the city as a theatre stage. A hyperreal four-wheeled character criss-crossed the empty streets playing wistful Italian songs. The performance was filmed and has been recreated in video format for Festival Images. *È tempo ormai di dirti addio* is screened in a room benefitting from a sweeping view of the town of Vevey.

Exhibition layout and design by Images Vevey and the artists.

Film created by Taiyo Onorato & Nico Krebs, edited by Martin Piga; original soundtrack by Elisa Abela.

Original performance presented at Gibellina PhotoRoad in 2019 in collaboration with Festival Images Vevey.

Film length: 6 min



EXT GLORIA OYARZABAL

ES 1971

WOMAN GO NO'GREE

Gender categories gradually became institutionalised in various African cultures during the sundry periods of European colonialism. The Spanish artist Gloria Oyarzabal is publishing her book *Woman Go No'Gree* in tune with Festival Images Vevey. She focuses on a particular ethnic group – the Yoruba people – and notes that there is significant religious and linguistic evidence to prove that their original society was not gendered. Prior to colonisation, social practices were ordered according to lineage rather than gender. Her book presents a captivating combination of archival documents and her own images, as well as an essay based on her research. The project questions how to apply the notions of gender that are specific to Western feminism and supposedly universal, to cultures with fundamentally different traditions and ways of functioning.

Her project for the publication of *Woman Go No'Gree* received the Images Vevey Book Award 2019/2020.

In the context of this exhibition, Images Vevey and RM editorial will jointly publish the book *Woman Go No'Gree*.

Exhibition layout and design by Images Vevey and the artist



INT ABRAHAM POINCHEVAL

FR 1972

WALK ON CLOUDS

Abraham Poincheval is an insatiable explorer. This French performance artist conceives real-life and inner journeys to put his physical and mental limits to the test. His performances involve experiencing time and space in incongruous conditions that are as extreme as they are poetic. He makes confinement the central element of his artistic approach by, for example, spending twenty days digging an underground tunnel that he fills back up along the way, or by spending a week enclosed in a twelve-tonne boulder. In 2019, he presented his *Walk on Clouds* installation at the 15th Lyon Contemporary Art Biennale. It is a complete contrast to confinement, as he can be seen walking dozens of metres high up on clouds to discover the immensity of the sky. This surprising journey between dreams and reality is screened at the Théâtre-Orléans, Vevey's experimental theatre.

Exhibition layout and design by Images Vevey and the artist.

Film length: 14min 5s



DARK WATERS

Kristine Potter's *Dark Waters* is a reflection on the violence pervading the territory and popular culture of the southern United States of America. The American artist contrasts a series of portraits of women with waterscapes that appear serene but are in fact places with sordid names, such as Murder Creek, Bloody River and Rape Pond. These places are reminders of the violence during the colonisation period and have become part of the mythology of the American South. The artist deviates from the classic photographic depiction of the American landscape, as she draws inspiration from the murder ballads. These traditional Appalachian songs include vivid descriptions of battered and murdered women. The artist, based in Nashville, the birthplace of American country music, completed her project with a video installation produced with local musicians. Kristine Potter invites visitors into a dark concert hall to partake in a complex musical experience that is as fascinating as it is disconcerting. Although this project is based on a specific culture and a specific territory, it alludes more widely to the violent and gendered messages that creep surreptitiously into contemporary popular culture.

Kristine Potter was awarded the Grand Prix Images Vevey 2019/2020 for this project.

Exhibition layout and design by Images Vevey and the artist.



ALTERNATIVE MOONS

The Moon has always been a source of strange fascination. The first photograph of our unique natural satellite dates back to 1839, the year photography was born. Almost two centuries later, Robert Pufleb and Nadine Schlieper present a tasty lesson in astronomy by photographing the Moon from previously unknown angles. Their *Alternative Moons* series tests our perception and demonstrates just how easily images can mislead us. The trap is incredibly delicious, as when we think we see the Moon's surface, we are in fact looking at... pancakes. The title of this series alludes to "alternative facts", an expression coined by the Trump administration. The German duo illustrates the power of photographic illusion and reveals the fine line between reality and fiction in this digital era.

Exhibition layout and design by Images Vevey and the artists.



EXT STEPHEN SHORE

US 1947

UNCOMMON PLACES

Stephen Shore is one of the most precocious and prolific photographers of his generation. Throughout his career, he has always experimented with a panoply of cameras and media. Echoing Robert Frank and Walker Evans work, Stephen Shore took colour photographs of the 1970s America he discovered on several trips across the US. His *Uncommon Places* series reveals beauty in the common and the ordinary, and lays foundations that marked several generations of photographers. Stephen Shore's lucid gaze often sees the funny side of things, as with his picture of a landscape blocked out by a billboard advertising a mountain view. Yet he also presents a series of meticulously accomplished pictures of houses surrounded by gardens, revealing his version of the American dream.

Exhibition layout and design by Images Vevey and the artist.

Produced with the support of Energiapro SA.



INT DAYANITA SINGH

IN 1961

SUITCASE MUSEUM

Over the past thirty years, Dayanita Singh has been creating series of photographs which she then assembles in book format. Her *Museum of Chance* presents a series of 88 pictures she took during this time, collated haphazardly rather than by topic or in chronological order. This artist managed to convince the German master publisher Gerhard Steidl to create 44 different front and back covers for her book. This enables the artist to hang all the printed images found in the book in the most suitable arrangement for each particular exhibition space. The *Suitcase Museum* is the entire collection of her framed book-objects laid out in two suitcases, so that the project can easily travel the world. During Festival Images, a bespoke version of Dayanita Singh's mobile museum is making a stopover at the Musée Jenisch Vevey.

Dayanita Singh is President of the 2019/2020 Jury of Grand Prix Images Vevey.

Produced by Images Vevey and Musée Jenisch Vevey.

Exhibition layout and design by Images Vevey and the artist.





ALL THAT LIFE CAN AFFORD

Matt Stuart has been people watching on the streets of London for over twenty years. Fascinated by the incongruity of Buster Keaton's films, this British photographer captures everyday life with a touch of humour and from a child's perspective. In his *All That Life Can Afford* series, his mischievous eye detects the coincidences that transform an insignificant scene into a bizarre and comical moment dangling beyond time and logic. An attentive eye will notice that each of his pictures includes a delightful detail, somewhat like a clue to solve a riddle. Instantaneity is at the core of his work, leaving no room for accessories, models, stage sets and elaborate lighting. Matt Stuart is a purist and never alters his shots postproduction. His photography is all about patience, observation, luck, and mastering the unexpected.

Exhibition layout and design by Images Vevey and the artist.



ICE AND FIRE

Batia Suter has been collecting books and magazines since the late 1990s. Most of them are second-hand and she sees them as imagery in the true sense of the word, and a source of inspiration for her art. They provide raw material for her work, to create a visual montage presenting images in a context that shows them in a different light. The frontage of Vevey's lakeside Municipal Library becomes a polar landscape, as a huge icebreaker can be seen face on, seemingly heading for Lake Geneva, while a colony of penguins observes the proceedings. Meanwhile, the fire station has been covered by a picture of a fire, just like those fire-fighters battle against on a daily basis. This striking trompe-l'œil creates the illusion of flames raging on the place dedicated to fighting them.

Exhibition layout and design by Images Vevey and the artist.



EXT HAYAHISA TOMIYASU

JP 1982

TTP

While studying in Leipzig, Germany, Hayahisa Tomiyasu took a series of photographs from the window of the small 8th-floor flat he rented. For his *TTP* series, this Japanese artist focused on what was happening on and around a *Tischtennisplatte* (*TTP*) – a ping-pong table – just across from his student lodgings. As the days went by, he observed the range of things people did there, far from the primary function of playing table tennis. People used the table for sunbathing, hanging out their washing, having lunch with their family, doing exercises, taking shelter... Hayahisa Tomiyasu spent five years documenting this meeting place, noticing how it was used differently depending on the season, and how it reflected the peculiarities of human behaviour, our social habits, and human ingenuity when it comes to using an object in a totally unexpected way. This series is presented in a public park, on and around a ping-pong table that residents of a nearby home for the elderly can observe from their rooms.

Exhibition layout and design by Images Vevey and the artist.



EXT PENELOPE UMBRICO

US 1957

**RANGE: OF MOUNT GRAMMONT
WITH LIGHT-LEAK CAMERA APP FILTERS**

We spend more and more time each day glued to a screen. Mobile phones, computers and televisions have become a sort of extension of our being. Penelope Umbrico's *Range: of Mount Grammont* is an in-situ representation of our relationship with screens as both catalysts and a hindrance to contemplation. Her metallic structure, created especially for Festival Images Vevey, comprises 22 Plexiglas panels with printed images of the Grammont mountain. The Swiss artist Ferdinand Hodler brought this peak fame, and it is still one of the most photographed views from Vevey's lakefront. Penelope Umbrico used her own mobile phone to take photos of snapshots she found on social media. She then applied various filters via apps which artificially reproduce light leaks. Her installation is placed opposite the mountain so it can be glimpsed through her screens, thus altering the sublime experience of this emblematic landscape.

Exhibition layout and design by Images Vevey and the artist.



HOLDING THE CAMERA

Alberto Vieceli is a graphic designer based in Zurich and a collector of images. His latest editorial project is presented as a typology, cataloguing the many ways you can hold a camera, from the most typical to the most unexpected. Using images from advertising campaigns, instruction manuals and promotional leaflets, Alberto Vieceli creates an inventory of positions adopted when taking a photograph during the bygone analogue era. He investigates how to look through a viewfinder, how to tilt a camera, how to hold it at waist level, horizontally or vertically... Enhanced by graphics, these archives appear both technical and outlandish. They are presented indoors in the Swiss Camera Museum, as well as outdoors, displayed on a regional public transport bus.

Exhibition layout and design by Images Vevey and the artist.

Produced by Images Vevey and Swiss Camera Museum with the support of Vevey-Montreux-Chillon-Villeneuve transport company (VMCV) bus.

Scenography: Balmer Hählen and Alberto Vieceli.



THE MOTHER AS A CREATOR

Annie Hsiao-Ching Wang received a PhD in Art from the University of Brighton (UK) and specialises in issues relating to female identity, creativity and visual culture. During her pregnancy in the year 2000, the artist felt her role as a mother tended to overshadow the creative identity she had gained through her work as an artist. According to Annie Hsiao-Ching Wang, in the eyes of the world, pregnancy and motherhood can transform a woman to the point where her value is defined by the extent of the sacrifices she makes for her children. Her photography upholds motherhood as a creative enterprise. The first image in her ongoing series *The Mother as a Creator* was taken the day before she gave birth. Every year since then, she takes a picture of herself and her son with the previous year's photo hanging behind them. This mise en abyme represents the various layers of their relationship and helps construct a new depiction of motherhood.

Exhibition layout and design by Images Vevey and the artist.

EP

Parallel exhibitions

Gaia Baur	CH
Mehdi Benkler	CH
& Emilien Colin	CH
Céline Burnand	CH
CEPV	CH
Maurice Schobinger	CH



INT GAIA BAUR

FR 1998
CH

MAKE SWITZERLAND GREAT AGAIN

A graduate from the CEPV/Centre d'enseignement professionnel de Vevey, Gaia Baur is a videographer and a photographer focusing on newsworthy global social issues. Her *Make Switzerland Great Again* series insinuates the now famous slogan "Make America Great Again" used during Donald Trump's 2016 electoral campaign. Gaia Baur is fascinated by the US President's education policy, and hence composes scenes staging young people in order to reflect endemic problems in the United States. The artist subtly navigates between fiction and documentary to conceive situations which convey us to a hybrid country featuring stereotypical markers of both the US and Switzerland. Her photographs exude unease and are even more topical during this US election year, given the fact that the current presidential campaign is tarnished by economic, social and health crises.

An adjoining exhibition co-curated by la Direction de la Culture de la ville de Vevey and Images Vevey.



INT MEHDI BENKLER
& EMILIEN COLIN

CH 1987
CH 1991

ÉCOUTEZ VOIR

Mehdi Benkler has been *Montreux Jazz Festival's* official photographer for many years, but cannot snap scenes at this year's world-renowned Swiss event, as it has been cancelled owing to the coronavirus. These troubled times pushed him to focus his Leica elsewhere and he chose to go back to the streets. When we cross paths with someone, we might wonder where they are going, or who they are, or even what they are thinking about. Benkler and Colin's series of black-and-white gelatin silver prints imagines what passers-by were listening to in their headphones when the photo was taken. This duo created an installation inviting festivalgoers to discover those songs. It presents a journey inside people's minds, and an unexpected way of linking physical appearance, attitude and taste in music.

Exhibition layout and production: *Tambour ni Trompette*

An adjoining exhibition created with support from Images Vevey and the Direction de la Culture de la ville de Vevey.



INT

CÉLINE BURNAND

CH 1987

AL HAYAT – LA MAISON DES VIVANTS

In 1928, René Burnand, a doctor specialised in tuberculosis and director of the Leysin Sanatorium, received a letter informing him that King Fuad I of Egypt was seeking a candidate to run a hospital for patients with this disease. At the time, Egypt had over 300 000 people suffering from tuberculosis. A few months later, René Burnand accepted the task and moved to Helwan, a city south of Cairo, together with his wife and their five children. Two collections of his memoirs and 700 photographs stand testimony to their three-year stay. These photographs are a blend of family archives and a first-hand account of a historical event. They shed light on the unprecedented undertaking of opening a sanatorium on the edge of a desert in the early 20th century. Almost a century later, René Burnand's great-granddaughter, Céline Burnand, studied, digitised and sorted these documents. The artist presents her *Al Hayat – La Maison des Vivants* exhibition in the Espace Indiana, questioning this adventure with typical Swiss candour and a tendency to glamorise, as the extraordinary and the ghosts of colonialism become one.

Produced by Collectif RATS.

With the support of Images Vevey and the Direction de la Culture de la Ville de Vevey.



INT

CEPV

CH

L'ÉTÉ SANS FIN

The CEPV class in advanced photography is presenting its exhibition *L'été sans fin* at Festival Images. The Parisian photographer Eric Nehr has been running workshops for over a decade, enabling students to delve into the work processes of fashion photography. Photographs taken by 50 students are exhibited in three groups: archives from workshops on fashion, a series of Polaroids, and compositions created during a workshop held in June 2020 on the Japanese designer Yohji Yamamoto's summer collection. Photographs of Yamamoto's latest creations are placed at the heart of the exhibition, engaging viewers with their timelessness. These sleek, dark, fluid pieces are tailored for figures unconcerned by gender, as if to better reveal beauty in its raw state.

Photographers: Vicky Althaus, Yvan Alvarez, David Amaral, Juliane Badoux, Gabrielle Besenval, Lorie Bettiol, Pascal Blum, Victor Bühlmann, Ricardo Caldas, Ivana Canal-Vidovic, Kevin Christinat, Ludmila Claude, Nina Cuhat, Maciej Czepiel, Mathilde de Galbert, Marine Dias Daniel, Sami Farra, Valentin Faure, Matei Focseneanu, Julie Folly, Charles Frôté, Apichat Ganguillet, Maxime Genoud, Aurélie Giovannoni, Morane Grignon, Elena Hasse, Meryl Henchoz, Pauline Humbert, Emilien Itim, Mona Joseph, Aude Juillerat, Aria Konishi, Lea Kunz, Vanessa Kunz, Eden Levi Am, Frédéric Liverdon, Raphaël Lods, Daniela Marchetta, Estelle Martin, Cécile Monnier, Louane Nyga, Alessia Olivieri, Mathilda Olmi, Marta Panzeri, Thalles Piaget, Oriana Prati, Mélissande Preperier, Simon Rimaz, Tim Rod, Léonard Rossi, Neige Sanchez, Jessie Shaer, Aurélie Schopfer, Lucas Seitenfus, Céline Simonetto, Aline Staub, Valentina Suter, Nora Teylouni, Nikita Thévoz, Ilona Tschümperlin, Arnaud Valente, Alfredo Videaux, Christophe Voisin, Anaïs Weber, Annabelle Zermatten, Myriam Ziehli, and Eva Zimmerli.

Artistic director for the exhibition and book: Eric Nehr
 Graphic design and expography: Cédric Decroux & Yves Fidalgo / Fulguro design
 Concept: Nicolas Savary, Léonore Veya
 Texts: Alexandre Lanz

**FIN**

Paris, 13 November 2015, 21:37. Maurice Schobinger was on the patio of *La Belle Équipe* in the 11th arrondissement when the bar became one of the targets in a series of terrorist attacks. At the time of the attack, he instinctively sought shelter behind a tree on the edge of the pavement. This impulse saved his life. The layers of plant fibres were dense enough to prevent the bullets from reaching him. In light of this experience, and guided by his memories of those events in Paris, Maurice Schobinger feels drawn to photographing trees at night. *FIN* is his deliberation on fleeting moments in time that can change everything. His photographs are displayed on ten wooden monoliths in a lakeside green space that is home to century-old trees.

An adjoining exhibition created with support from Images Vevey and the Direction de la Culture de la ville de Vevey.

Curator: Patrick Schranz

Open to all artists and photographers alike, Grand Prix Images Vevey takes place every two years. The award is one of the biggest in the field in Europe and aims to help fund the creation of a project rather than reward an existing work.

The jury also awards special prizes, including the Broncolor Prize for Light and the Leica Prize for Reportage as well as a Jury Special Prize and a Book Prize. Furthermore, the Nestlé Grant helps finance the creation of a photographic project that promotes the convergence of economic, entertainment and artistic rationales. The winning projects are exhibited the following year at Festival Images.

After three days of deliberation, the 2019/2020 Grand Prix Images Vevey jury rewarded:

Kristine Potter (USA) for *Dark Waters*

The jury also awarded the following prizes:

Gloria Oyarzabal (ES)
Book Award for *Woman Go No'Gree*

Benoît Jeannet (CH/ES)
Broncolor Prize for *Escape from Paradise*

Jack Latham (UK)
Reportage Prize – Leica for *Beggar's Honey*

Lei Lei (CN)
Jury Special Prize for *Weekend*

The Nestlé Grant for Festival Images Vevey supported the creation of the project *Ruches* by Aladin Borioli (CH)



2019/2020 JURY

Artist Dayanita Singh chaired the jury, which included:

Emma Bowkett
Photography Director, *Financial Times FT*
and *Weekend Magazine*, London

Lesley A. Martin
Artistic Director, *Aperture Foundation*, New York

Christoph Wiesner
Artistic Director, *Paris Photo*

Francesco Zanot
Independent curator, Milan

PARALLEL EXHIBITIONS & SIDE EVENTS

Alongside its own productions Festival Images also welcomes projects by the people and institutions who ensure Vevey's status as a "city of images" all year round: museums, galleries, studios, cinemas, shopkeepers and artists' collectives.

Indeed, Festival Images provides an opportunity to bring together and give exposure to a whole series of initiatives in the field of visual arts. The curatorship, form and message of each project are entirely designed and undertaken by their initiators

CULTURAL OUTREACH

By defining itself as an event that is accessible to all, while maintaining a requirement for artistic quality via its international programme, Festival Images Vevey positions itself as a major Swiss cultural player in the field of cultural outreach. The festival takes over the public space in Vevey, preserving its free-of-charge policy over the years and thus enabling many visitors with different affinities, cultures, backgrounds and ages to experience artistic projects. More broadly, this reflection extends to the place of images in a constantly-changing society. Through specifically-designed actions relating to the exhibitions and the installations on display, it opens an area of reflection, expression and creativity accessible to all, designed like a circuit that brings together the public, the artworks, the artists and the urban space.

COLLABORATIONS

ECAL + CEPV

Mindful of remaining close to contemporary creation and supporting up-and-coming artists, Festival Images Vevey initiates projects with art schools in Western Switzerland for each event.

METEORE

Meteore is an unpredictable magazine with images that is published every Monday the 13th. On Monday 13 July 2020, the issue will be dedicated exclusively to projects featured at Festival Images Vevey 2020.

MUSÉE DE L'ELYSÉE

The Musée de l'Elysée is currently presenting reGeneration4, a project dedicated to emerging international photography and will close its exhibition in conjunction with the Festival Images on September 27th. The artist Hayahisa Tomiyasu (JP) is featured in both organisations.

A GAZE ON THE 2020 POSTER

Festival Images has a new look with the 2020 poster designed by Balmer Hählen.



The 2020 poster recalls the first Festival Images Vevey events which focused on the "eye". Evoking the iris of an eye, the swift movement of a shutter or the sun on the horizon, this new dynamic design is an elegant introduction to the main features of this unique event: Images Vevey favours the outdoors, pushes boundaries in photography and sharpens our gaze.

GRAPHIC DESIGN

Based in Lausanne (Switzerland), Balmer Hählen studio is internationally recognised for its graphic creations. Their posters have won numerous awards in Switzerland and abroad. In 2019, they created the visual identity of *La Fête des Vignerons* in Vevey.

LIBRARY & SHOP



© Photos: Julien Gremaud

BAGS

For some years now Images Vevey has been recycling the monumental canvases displayed on facades in the city during the various Festival Images Vevey and turning them into a unique bag collection. These articles have been made from monumental canvas photographs displayed at Festival Images in 2010, 2012, 2014, 2016 and 2018. Entirely Swiss made, each piece is unique, manufactured in Switzerland and bears a label that identifies the artwork it was made from.



THE BOOK OF IMAGES

An illustrated dictionary of visual experiences from A to Z

299 contemporary artists and photographers

310 stories and legends

957 colour and black and white pictures

1215 ideas and concepts

This dictionary of visual experiences tells the story of 310 scenography designs produced by Images Vevey with 299 contemporary artists and photographers such as John Baldessari, René Burri, Christian Marclay, Hans-Peter Feldmann, Lee Friedlander, Graciela Iturbide, JR, David Lynch, Daido Moriyama, Martin Parr, Alex Prager, Andres Serrano, Cindy Sherman, Laurie Simmons, Roman Signer, Erwin Wurm, etc.

As its name suggests, The Book of Images is a book packed with a thousand images as well as important documentation evoking the productions of Images Vevey between 2008 and 2018. It is published in two languages (French and English) and is jointly published by Images Vevey and Koenig Books, London.

Immersive installation created by Nicolas Polli, artist and graphic designer of The Book of Images. Salle Del Castillo. From 11am to 7pm.



JOINT PUBLICATIONS

Images Vevey's editorial strategy focuses on a series of collaborations set up with publishing houses that specialise in photography, as well as with artists directly. Since 2015, Images Vevey has pledged to assist innovative editorial projects, in particular with the creation of the Images Vevey Book Award.

JOINT PUBLICATIONS 2019-2020

Gloria Oyarzabal, *Woman Go No'Gree*, joint publication between RM, Barcelona and Images Vevey, 2020.

Gloria Oyarzabal has received the Book Award of the Images Vevey Grand Prix 2019-2020, chaired by Dayanita Singh, for the book project *Woman Go No'Gree*. This publication complements the eponymous exhibition presented at Festival Images Vevey 2020.

Beni Bischof, *Laser Magazin*, special edition, co-published by Images Vevey and the artist, 2020.

Aladin Borioli, *Ruches/Hives*, co-published by Images Vevey and RVB Books, 2020.

Stephanie Montes, *The radiance of disaster*, published by Images Vevey, 2020.

Images Vevey presents Gibellina PhotoRoad

Images Vevey is branching out to Italy for a new partnership with the biennial “Gibellina PhotoRoad – International Open Air & Site Specific Festival”, to be held in August 2021.

As the festival’s main partner, Images Vevey is committed to supporting the development of Italy’s first biennial event dedicated to open-air photography.

Images Vevey is delighted to share its network and experience in the field of outdoor art installations to help develop the incredible architectural and cultural potential of the city of Gibellina.

The city of Gibellina, located in the heart of Sicily, south of Palermo, is undoubtedly one of the world’s most impressive museums of open-air art and architecture.

Inspired by Images Vevey, Gibellina PhotoRoad aims to play with the urban fabric of the city and establish a dialogue between these unfinished architectural utopias and the festival’s proposed programme.

The Kublaiklan collective and the Taiyo Onorato & Nico Krebs duo, presented during the third Gibellina PhotoRoad in collaboration with Images Vevey, are part of the Stella d’ingresso al Belice (1979-1981) programme by Pietro Consagra.



Il Baglio di Stefano by Mimmo Paladino



Stella d'ingresso al Belice (1979-1981) by Pietro Consagra



È tempo ormai di dirti addio by Taiyo Onorato & Nico Krebs,
in front of the Gibellina Nuova theater



Chiesa Madre (1985-2009) by Ludovico Quaroni (IT)
and Luisa Anvera (BE)

INFOS Festival Images Vevey takes place from 5 to 27 September 2020 in the streets of Vevey and in various local venues dedicated to images.

OPENING DAY Saturday 5 September 2020
Visit of the exhibitions from 11 am to 7 pm, free access.

The traditional opening party night must unfortunately be cancelled due to the context of sanitary emergency caused by COVID-19. But stay tuned! Many events and performances will punctuate this day under the sign of the unexpected!

FREE OF CHARGE All exhibitions are free of charge for the duration of the Festival.

OPENING TIMES Indoor exhibitions are accessible every day from 11am to 7pm.

COVID-19 A health concept entitled "Touch with your eyes" allows festival-goers to visit the exhibitions in the respect of barrier gestures.

IMAGES.CH A new website with a simple and streamlined design features Images Vevey's three main activities, i.e. [Festival Images](#), [Espace Images](#) and the [Grand Prix Images](#).

Each of the visual experiments carried out at Images Vevey since 2008 can be (re)discovered using a directory designed as a search engine in the [Images Vevey Artist](#) tab.

Vevey, city of unexpected images!

Every two years, Vevey plays host to a major visual arts' event and in September this year, the city will once again feature open-air exhibitions in unusual locations, honouring its status as a "city of images". This urban enhancement strategy which Vevey's residents opted for at the end of the 1990s has become more than ever an economic, tourist and cultural reality and although Festival Images has added an event quality, it nevertheless finds its historical *raison d'être* in the permanent activities of institutions such as the Vevey School of Photography, the Jenisch Museum Vevey and the Swiss Camera Museum, to name just a few of the label's key players.

After several months of confinement and the interruption of all activities in the cultural sector in the spring, this event will have special appeal for the public. Festival Images is one of the first major events to be maintained this summer in Western Switzerland. Rarely have we been confronted with such unimaginable circumstances, with unprecedented consequences on a tremendous scale. Chosen well before the disruption linked to the global health crisis, the theme of the 2020 festival, Unexpected. *Le hasard des choses*. was somehow premonitory since it spotlights the work of artists who focus on elements of surprise and unexpected or even fortuitous aspects.

The local, cantonal and federal authorities appreciated the potential of the formula proposed by Festival Images as long ago as 2008. Their confidence was well placed and the event has grown spectacularly with Vevey's residents and visitors alike who are looking forward to experiencing extraordinary moments, thanks to the surprising power of images.

We would like to thank the artists and all the financial, institutional and artistic partners who help raise Vevey's profile through this biennale. Our thanks also go to the municipal administrative staff. Finally, I would like to acknowledge the whole team of Images Vevey who have maintained their enthusiasm and high standards throughout the preparation period for this event while the very feasibility of the project was in jeopardy. Once again, this event, which enhances our city's image, will amaze, bewilder, astonish, disorientate and dazzle us with exceptional images!

Elina Leimgruber
Mayor of Vevey
President of the Vevey ville d'images Foundation

ORGANISATION

Festival Images Vevey 2020 Team

Director	Stefano Stoll
Production and Administration	Raphaël Biollay
Curatorship and Scenography	Stefano Stoll, Raphaël Biollay
Programmation Team	Stefano Stoll, Raphaël Biollay, Tamara Jenny-Devrient, Tamarine Schreiber (stage)
Production	Tamara Jenny-Devrient
Production assistant	Tamarine Schreiber
Scenography assistant	Laura Brenni
Media and Communications	Amandine Marchand
Editing and Copywriting	Amandine Marchand Charlotte Hillion
Communication and Editing Assistant	Léonard Rossi
Multimedia	Samuel Pasquier
Administration	Yulia Fernandes
Exploitation	Guillaume Favrod
Cultural Outreach	Anne Bourban
Cultural Outreach assistants	Audrey Zimmerli Thibault Nieuwe Weme
Hospitality	Indra Berger
Library and Shop	Vinciane Gillioz
Graphic Design	Balmer Hählen Priscilla Balmer, Yvo Hählen, Julien Le Goff
Graphic design production, colouring and photoengraving	BBH Solutions Visuelles
Technique	Antoine Cochain
Technique assistant	Alex Nguyen
Photographers	Laetitia Gessler Emilien Itim
Website	Ergopix
Press agents for France	Catherine et Prune Philippot
German-speaking press agent	Schmid, Pelli und Partner AG
Translation	Janet Jent Alexander Craker Christian De Angelis
President	Elina Leimgruber
Vice-president	René Ciocca
Treasurer	Alain Siegrist
Director general	Stefano Stoll
Secretary general	Raphaël Biollay
Members	Michel Agnant, Sabine Carruzzo, Claude Cherbuin, Henry Leutwyler, Luc Meier, Jörg Meyer, Dominique Radrizzani, Cécile Maud Tirelli

VEVEY, VILLE D'IMAGES FOUNDATION

Main partners



Official partners



Official suppliers



Media partners



Institutional partners



Logistical and event partners



Artistic and competition partners



Cultural outreach partners



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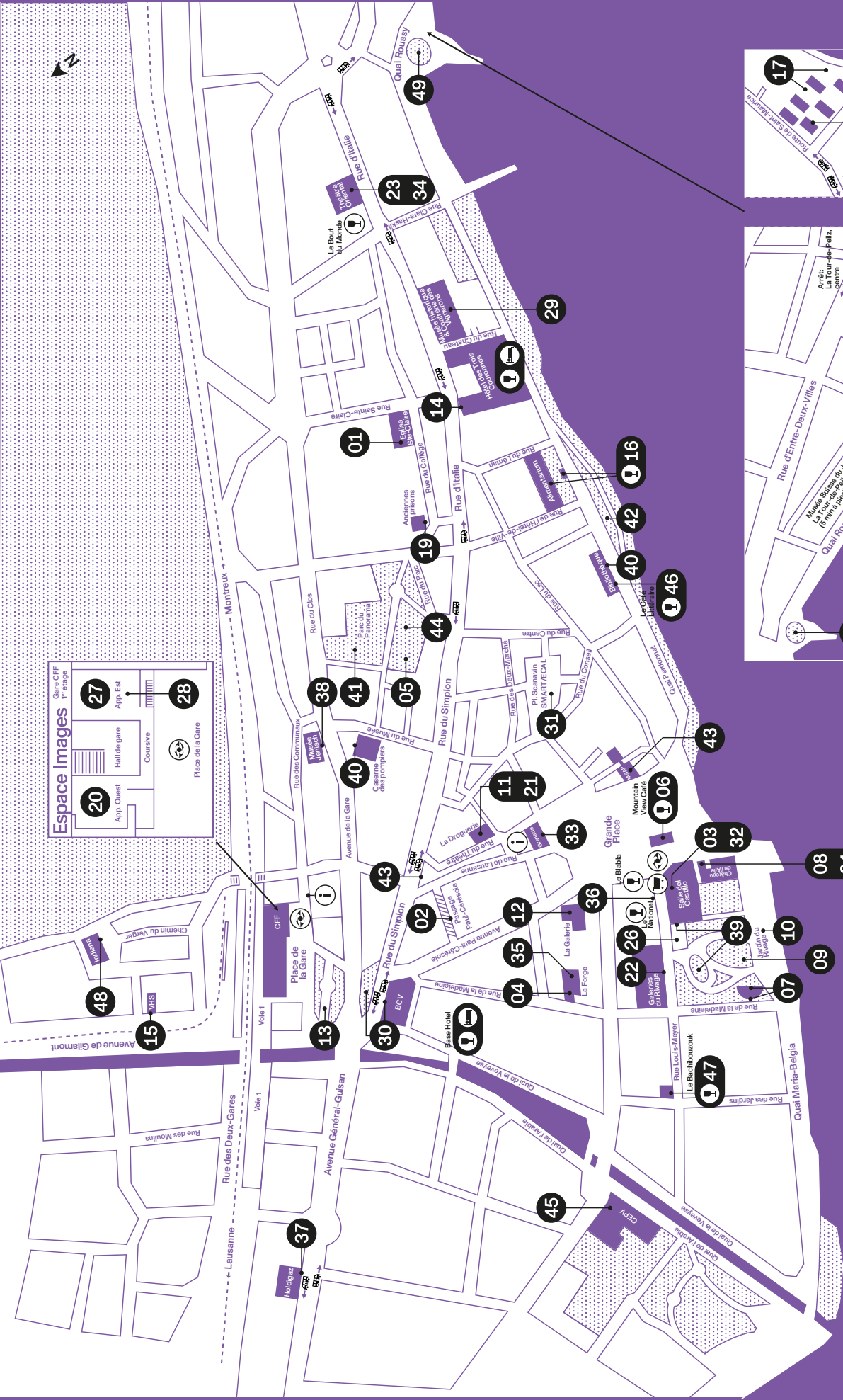
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- 01** Refik Anadol
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Rue Sainte-Claire 1
- 02** Beni Bischof
Passage Paul-Cérésole
- 03** Christian Boltanski
Salle del Castillo,
Grande Place 1
- 04** Aladin Borioli
La Forge,
Rue de la Madeleine 10
Résidence La Becque,
Chemin de la Becque 1
La Tour-de-Peilz
- 05** Brodbeck
& de Barbuat
Parc du Panorama
- 06** Alain Bublex
Bas de la Grande Place,
devant la Salle del Castillo
- 07** Juno Calypso
Théâtre de Verdure
- 08** Julian Charrière
& Julius von Bismarck
Dépendance du Château
de l'Aile, 1er étage
Grande Place 1
- 09** Edoardo Delille
& Giulia Piermartiri
Jardin du Rivage,
Sur la pelouse
- 10** Jean-Marie Donat
Jardin du Rivage,
Quai Maria Belgia
- 11** Peter Fischli
& David Weiss
La Droguerie
Rue du Théâtre 6
- 12** Alina Frieske
La Galerie,
Grande Place 21
- 13** Peter Funch
Place de la Gare
- 14** Stephen Gill
Façade de l'Hôtel
des Trois Couronnes
Rue d'Italie 49
Verger du château
La Tour-de-Peilz
- 15** Sébastien Girard
VHS,
Chaussée de la Ginguette 3
- 16** Hans Gissingner
Jardin de l'Alimentarium,
Quai Perdonnet 25
- 17** Yann Gross
& Arguiñe Escandón
Résidence La Becque,
Chemin de la Becque 1
La Tour-de-Peilz
- 18** Hoàng Duy
Quai Roussy
- 19** Teresa Hubbard
& Alexander Birchler
Façade de l'ancienne prison
de Vevey,
La Bottelière
Rue du Panorama 4
- 20** Benoit Jeannot
Espaces Images
Gare CFF,
Appartement Ouest
- 21** Vincent Jendly
La Droguerie,
Rez-de-chaussée
Rue du Théâtre 6
- 22** Lebohang Kganye
Vitrines des Galeries
du Rivage,
Rue Louis-Meyer 4
- 23** Mario Klingemann
Théâtre
Oriental-Vevey, Scène
Rue d'Italie 22
- 24** Kensuke Koike
& Thomas Sauvin
Dépendance du Château
de l'Aile,
Grande Place 1
- 25** Kublaiklan
& Fontanesi
Place du Four
La Tour de Peilz
- 26** André Kuenzy
Jardin du Rivage,
Rue Louis-Meyer
- 27** Jack Latham
Espaces Images
Gare CFF,
Appartement Est
- 28** Lei Lei
Espaces Images
Gare CFF,
Appartement Est
- 29** Andrea Mastrovito
Musée Historique
de Vevey
Rue du Château 2
- 30** Jeff Mermeister
Façade BCV
Place de la Gare
- 31** Stephanie Montes
Place Scanavin
- 32** Taiyo Onorato
& Nico Krebs
Salle del Castillo,
Grande Place 1
- 33** Gloria Oyarzabal
La Grenette,
Grande Place 29
- 34** Abraham Poincheval
Théâtre Oriental-Vevey,
Rue d'Italie 22
- 35** Kristine Potter
La Forge,
Rue de La Madeleine 10
- 36** Robert Purfleb
& Nadine Schlieper
Grande place,
Rue Louis-Meyer
- 37** Stephen Shore
Façade Holdigaz,
Avenue du Général-Guisan 28
- 38** Dayanita Singh
Musée Jenisch Vevey,
Salle Kokochka
Avenue de la Gare 2
- 39** Matt Stuart
Jardin du Rivage,
Façade Salle del Castillo
Rue Louis-Meyer
- 40** Batia Suter
Façade de la
Bibliothèque municipale,
Quai Perdonnet 33
Façade du Bâtiment du Feu,
Rue du Musée 5
- 41** Hayahisa Tomiyasu
Parc du Panorama
- 42** Penelope Umbrico
Quai Perdonnet
- 43** Alberto Vieceli
Bus VMCV,
Ligne 201 ou 202
Musée Suisse de l'appareil
photographique,
Grande Place 99
- 44** Annie Wang
Parc du Panorama
Exposition parallèles
- 45** CEPV
CEPV,
Avenue Nestlé 1
- 46** Gaia Baur
Le Café littéraire,
Quai Perdonnet 33
- 47** Mehdi Benkler
& Emilien Colin
Le Bachibouzouk,
Rue des Jardins 12
- 48** Céline Burnand
Indiana,
Chemin du Verger 10
- 49** Maurice Schobinger
Ront-point Melchers
Quai Roussy



Espace Images
 Gare CFF
 1^{er} étage

- 20 App. Ouest
- 27 App. Est
- 28 Couraivie
- 28 Place de la Gare

Vevey

- Arrêts de bus VMCV ligne 201
- Office du Tourisme
- Info & Accueil
- Librairie / Shop
- Bar / Café / Restaurant partenaire
- Hôtel partenaire

La Becque

La Tour-de-Peilz
 La Becque (10 min à pied)

- Arrêts de bus VMCV ligne 201
- Office du Tourisme
- Info & Accueil
- Librairie / Shop
- Bar / Café / Restaurant partenaire
- Hôtel partenaire

